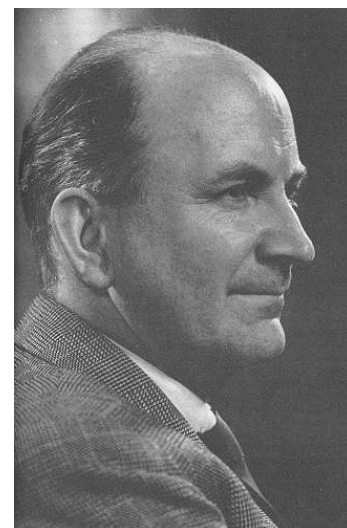


HENK BADINGS

by

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Herman Badings was born at Bandung, Java on 17 January 1907 when Java was still a part of the Dutch Indies. He lost his parents suddenly in 1915 when he was very young and was brought up in foster care being an orphan. He was attracted to music at an early age and had lessons and guidance from the violinist Alexander Lyvovich Schmuller who taught at the conservatory in Amsterdam. However he did advise young Henk that he should pursue a safer profession which had more security. To have a profession or trade would bring in a better and regular income. Badings did not heed this advice but had lessons with Wilhelm Pijper who, when he entered Henk for a successful exam, said that he had mastered all aspects of music except that he should take further instruction in orchestration. It may be true to say that Badings was largely self-taught as a composer.



Badings was an avid learner and his success is largely due to his application and determination.

He composed his Symphony no. 1 in 1930 when he was still a student of Pijper and studying geology at Delft. This work brought him success and public praise. In 1932 there appeared the Symphony no. 2 cast in three movements, dedicated to Edward van Beinum and the Symphony no. 3 appeared in 1934.

As I have indicated, Schmuller's advice had influenced Badings to study geology at Delft Technical College and he became an assistant in the geology and palaeontology department graduating in 1931. His geological research included many extended tours across Europe. He also developed an interest in electronic music at this time.

He admitted early in his career that his music had several influences including Bartok, Hindemith, Honegger and Milhaud. He confessed that his symphonic works were influenced by Bruckner. That is not easy to assimilate but his music does show some influences of music from the far East and the micro-intervals of Javanese music.

For about ten years from 1934 he worked at various music conservatories. He was lecturer in composition and theory at the Holthaus Conservatory in Rotterdam and became co-director of the Amsterdam Music Lyceum in 1937 ending this part of his career at The Hague Conservatory from 1941-1945. The Nazis renamed these conservatories the Reichs Conservatories. Badings had this last appointment because the previous incumbent Sam Dresden was a Jew.

Badings was popular in Holland during World War II. It was said that he was working for the Reichs Conservatory and therefore was supporting the Nazis and a collaborator.

After the war Badings gave himself over to composition encouraged by the many commissions that came his way. In the 1930s he was well served by Dutch orchestras and other musicians so much so that one work finished meant another begun almost immediately. Some of the conductors who gave premieres of his work were Mengelberg, van Beinum, van Otterloo, Goldberg and Cor de Groot.

During the war he had become popular outside of Holland. He was commissioned to write an orchestral work for the 100th anniversary of the Vienna Philharmonic Orchestra in 1942 and the result was his Symphonic Prologue.

The Americans took an interest in him in the early 1950s and he composed a vast amount of music for Robert Boudreau's American Wind Orchestra and the Louisville Orchestra commissioned the splendid Symphony no. 7 in 1954. Funds were provided from the Rockefeller Foundation in 1953. The premiere took place on 26 February 1955 with the Louisville Symphony Orchestra under Robert Whitney. It is hugely attractive and

instantly enjoyable piece and the brief finale is a real joy.

In 1956 he set up an electronic studio for Phillips which was relocated to Utrecht University in 1960. He was professor of acoustics and information theory there from 1961 to 1977. He was also professor of music at the Staatliche Hochschule for Musik in Stuttgart from 1952 to 1972 and was a guest lecturer at the University of Adelaide in Australia and Park Point College, Pittsburgh, USA.

He was a prolific composer with about 600 compositions to his name, most of which are for conventional resources. He won many prizes including the Netherlands prize for his String Quartet no.1 in 1935, the Dutch Government Prize in 1950 for his Symphony no. 5, Hilversum Radio prize in 1950 for his Symphonic Variations, the Radio Diffusion Francaise Prize in 1951 for his Java en poemes for unaccompanied mixed choir and Trois Ballades for unaccompanied female voices, the Jef Denijn Prize in 1951 for his Suite for carillon no. 2, the Academia Chigiani Prize, Siena, in 1952 for his Quintet no. 5, first and second Paganini prizes for his Sonatas no 2 and 3 for solo violin, the Malines Prize of Belgium for his Suite no. 3 for carillon in 1954, the Prix Italia prize in 1954 for Orestes, the Dutch Government prize in 1955 for his Overture no. 5, the Salzburg Award of 1959 for Salto Mortale, the Premio Marzoto Prize, Venice, 1964 for the Double Concerto no. 1 for two pianos, the Australian Film Festival prize in 1965 for Sound and Images and the Prix Italia in 1971 for Cantata no. 7.

He was such a sought-after composer that almost all of his works was commissioned.

His work in electronic music was extensive. He was always interested in originality as all great composers should be. In 1924 he invented the octatonic scale which consists of eight notes alternating tones and semitones. In 1931 he built up the 31 note scale and his first composition in that form appeared in 1952. Five sonatas for solo violin dating from 1963 -1984 were written in this style. Electronic sound was also used in his opera Martin Korda D. P., the opening work of the Holland Festival in 1960. His Toccata no. 1 and 2 are based on a computer-generated series.

Many honours were bestowed on him. He was awarded the Rembrandt prize in 1939, the Unesco Rostrum of Composers declared his Double Concerto no. 1 for two violins to be the outstanding composition of 1959. He was appointed foreign member of the Royal Academy of Sciences, Literature and Arts in Belgium in 1949 and given honorary citizenship of New Martinsville, West Virginia, USA in 1965. He was given the Johaan Wagenaar prize in 1967, the Sweelinck prize from the Dutch government in 1972, the medal of Arts-Sciences-lettre de l'Academie Francaise in 1981, the prize of the Dutch Winds in 1984 and the Medale of the Jeunesses Musicale of the Northern Netherlands in 1985.

He was awarded the prize for the best European choral composition, the Missa Antiphonica, and this awarded was granted posthumously in 1988.

Henk Badings died at his country home, Hugten near Maarheeze on 26 June 1987 where he had lived for the last fifteen years of his life.

His list of composition is vast and so I have only listed major works and other works of interest:

Piano Works

- Sonatas 1 to 6 (1934-1947)
- Sonatinas 1 to 4 (1936 to 1958)
- Concertino for piano with electronic sounds (1967)

Instrumental solos

- Sonatas 1 to 3 for solo violin (1940-1951)
- Sonatas 1 and 2 for solo cello (1941-1951)
- Sonata for harp (1944)
- Sonata for accordion (1981)

Violin and piano

Sonatas 1 to 5 (1933-1984).

There is also an unnumbered sonata from 1928

Instrumental

Sonata for viola and piano (1951)

Two Sonatas for cello and piano (1929 and 1934)

Sonata for oboe and piano (1929)

Six sonatas for two violins (1928-1984). The last five in the 31 note system

Sonata for violin and violas (1928)

Sonata for violin and cello (1927)

Sonata for flute and harp (1982)

Sonata for recorder and harpsichord (1957)

Twelve Trios for various combinations (1934-1986)

Trois Cosmos (sixteen graded trios) (1981-1982)

Oboe Quartet (1975)

Seven Quartets for instruments of pleasure (1978)

String Quartet (1931)

Five string quartets (1931-1980)

Six quintets for various combinations (1928-1985)

Octet (1952)

Three Sextets for various combinations (1931-1987)

String Orchestra

Viola Concerto (1965)

Serenade (1985)

Symphony no 9 (1960)

Chamber Orchestra

Symphony no 1 (1932)

Symphonietta (1971)

Symphony Orchestra

Symphony no. 2 (1932)

Symphony no. 3 (1934)

Symphony no. 4 (1934)

Symphony no. 5 (1949)

Symphony no. 6 (Psalm Symphony) (1953)

Symphony no. 7 (Louisville) (1954)

Symphony no. 8 (Hanover) (1956)

Symphony no. 10 (1961)

Symphony no. 11 (Sinfonia giocosa) (1964)

Symphony no. 12 (Sound Patterns) (1964)

Symphony no. 13 for wind orchestra (1966)

Symphony no. 14 (Symphonic Triptych) (1968)

Symphony no. 15 (Conflict and Confluences) (1983)

Ballet serioso (1955)

Concerto for orchestra (1982)

Divertimento (1949)

Overtures 1 to 6 (1937-1961)

Symphonic Variations 1 to 4 (1936-1960)

Concertos

Flute Concerto (1956)

Harp Concerto (1967)
Two Organ Concertos (1952-1966)
Two Piano Concertos (1939-1955)
Four Violin Concertos (1928-1947)
Two cello Concertos (1930- 1939); there is another with wind orchestra
Double Concertos for two violins (1954 and 1969)
Double Concerto for two pianos (1964)
Double Concerto for violin and viola (1965)
Three Triple Concertos for various combinations (1942-1981)

Concertos and other works using wind orchestra

Clarinet Concerto (1979)
English Horn Concerto (1975)
Flute Concerto no. 2 (1963)
Trombone Concerto (1986)
Saxophone Concerto (1951)
Cello Concerto no. 3 (1985)
Pittsburgh Concerto for wind (1965)
Sinfonietta for wind (1981)

Choral Works

Apocalypse (1948) oratorio for soloists, SATB and orchestra
Cantatas 1 to 9 (1936-1987)
Jonah, oratorio for three male soloists, SATB male choir, electronics and orchestra (1963)
Psalm 147 for children's choir, SATB and orchestra (1959)
Maria, fourteen songs for soli, chamber choir and instruments (1947)
Unaccompanied choir
Five Chinese Poems (1973)
Contrasts (1950)
Missa Brevis (1946)
Querela Pacis (1979)
Other
St Marks Passion for male soloists, male chorus, narrator, orchestra and tape (1971)
Te Deum for male voices and orchestra (1962)
Genesis for male voices, instrument and tape (1967)

Voice(s) with piano

Eight Cummings Sons (1965)
Funf Reich Lieder (1974)
Morgenstern Lieder (1961)
Sechs Lecher -Lieder (1966)

Voice(s) with orchestra

Drie Kertstiedern (1939)
Lederen van dood en leven (1940)

Organ

Apparizoni (1977)

Operas

Asterion, a radio opera (1957)
Liefde's listen en lagen, comic opera (1945)
Martin Korda, D P, (1960)
De nachwacht (1942)

Orestes, radio opera (1954)
Salto Mortale (1959)

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